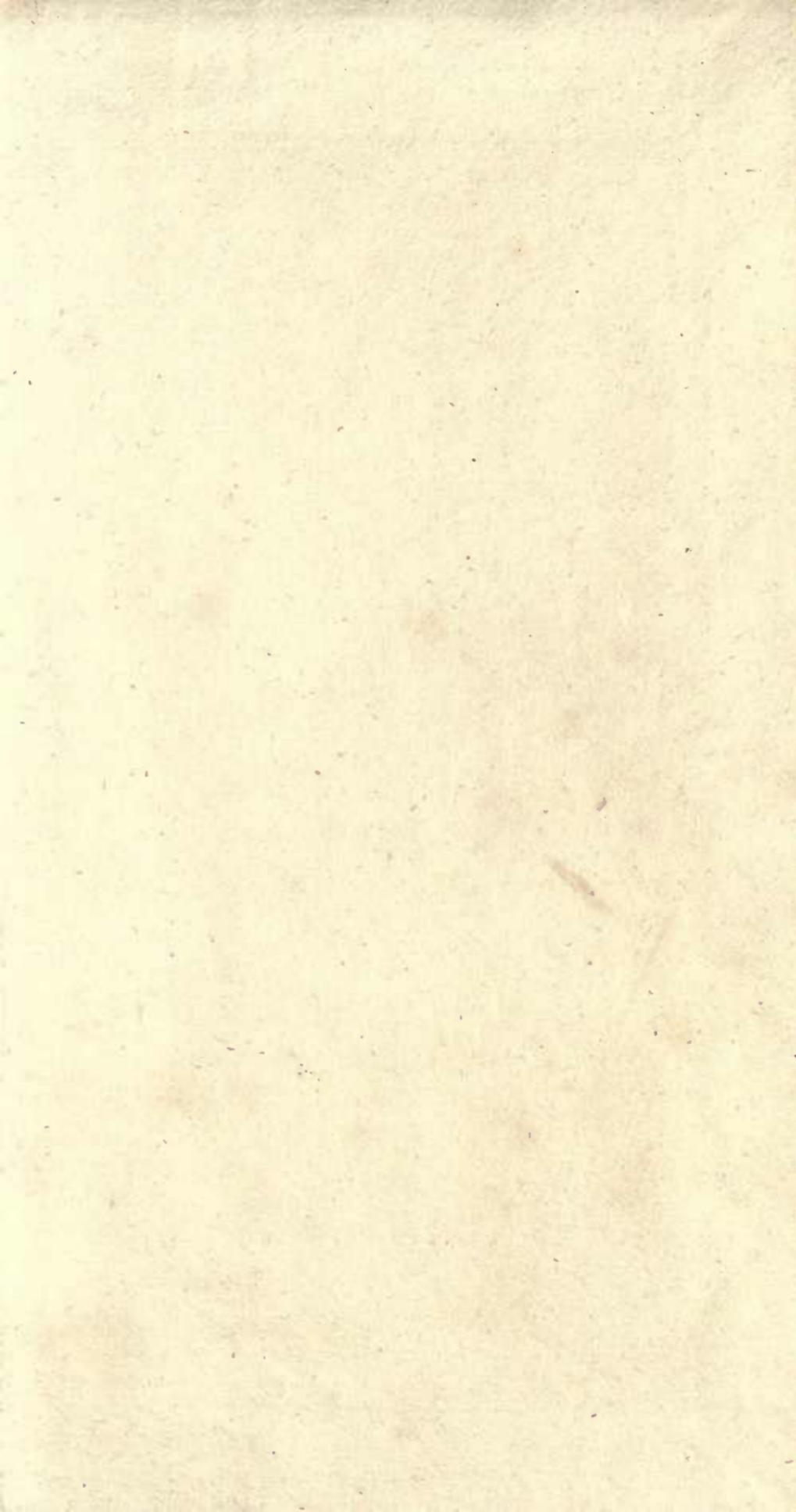


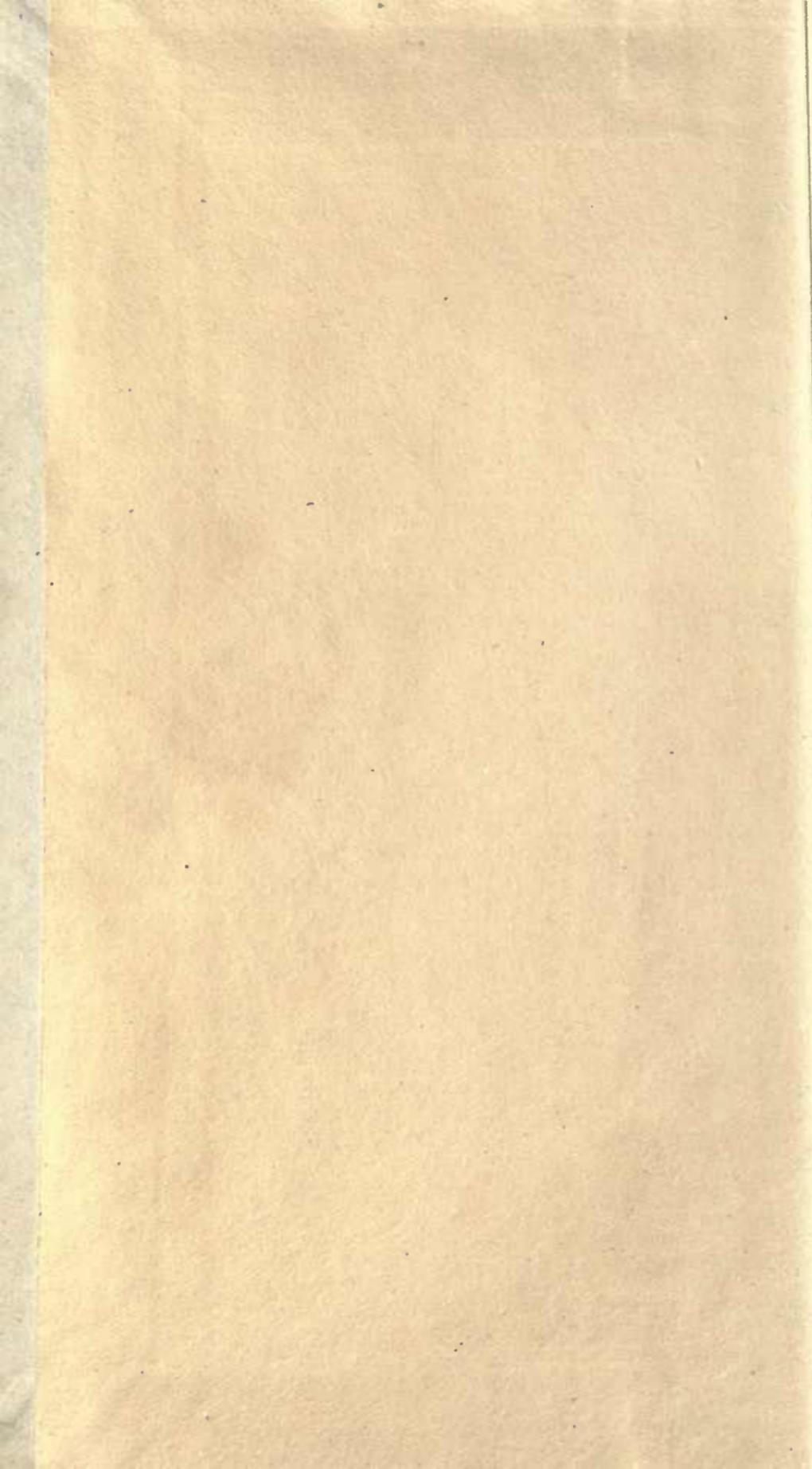
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# A DAY'S FISHING.

A farce

IN ONE ACT.

BY

J. M. MORTON, Esq.

AUTHOR OF

Box and Cox, Lend me Five shillings, Three Cuckoos, Catch a Weasel,  
Where there's a Will there's a Way, John Dobbs, A Most Unwarrantable Intrusion, The Steeplechase, Your Life's in Danger, Midnight Watch, Trumpeter's Wedding, Done on Both Sides, Poor Pillicoddy, Old Honesty, Young England, King and I, My Wife's Second Floor, Who do they take me for? The Thumping Legacy, Milliner's Holiday, Wedding Breakfast, Irish Tiger, Attic Story, Who's the Composer? Who's my Husband? Slasher and Crashier, Prince for an Hour, Away with Melancholy, Waiting for an Omnibus, Betsy Baker, Who Stole the Pocket-book? Two Bonnycastles, From Village to Court, Grimshaw, Bagshaw, and Bradshaw, Rights and Wrongs of Women, Sent to the Tower, Our Wife, Brother Ben, Take care of Dowb—, Wooing One's Wife, Margery Daw, The Double-bedded Room, The "Alabama," Drawing Rooms, Second Floors and Attics, Woodcock's Little Game, My Wife's Bonnet, On the Sly, Going to the Derby, Pouter's Wedding, Newington Butts, Atchi, &c., &c.

THOMAS HAILES LACY  
89, STRAND, LONDON.

## A DAY'S FISHING.

*First performed at the Royal Adelphi Theatre, (under the management of Mr. B. Webster) on Monday, March 8, 1869.*

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### CHARACTERS.

WIMBLEDON WAGGS.	.	.	.	Mr. G. Belmore.
DOCTOR JELLICOE	.	.	.	Mr. C. J. Smith.
MR. BOBBINS	.	.	.	Mr. C. H. Stephenson
MAJOR O'LIFFEY	.	.	.	Mr. Travers.
CAPTAIN O'JIFFEY	.	.	.	Mr. Locksley.
CUMMING ( <i>a landlord</i> )	.	.	.	Mr. R. Romer.
SHARP ( <i>a waiter</i> )	.	.	.	Mr. W. H. Eburne.
JULIA TEMPEST	.	.	.	Miss Lennox Grey.
CHARLOTTE BOBBINS	.	.	.	Miss Turtle.
MRS. COMPASS	.	.	.	Mrs. H. Lewis.
PHŒBE	.	.	.	Mrs. Leigh Murray.
TWO CHILDREN	.	.	.	

TIME—Present.

SCENE.—An Hotel at Tunbridge Wells.

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COSTUMES.—MODERN.

## A DAY'S FISHING.

**SCENE.**—A large room at an hotel at Tunbridge Wells.  
Large door c.—doors R. and L. 2 and 3—entrance R.—doors R. and L. 2 and 3—entrance L.—window in R. flat—fireplace between doors R.—table R.—table and two chairs L. with decanter and two wine glasses.

O'JIFFEY and O'LIFFEY are discovered seated at table L. drinking.

O'LIFFEY. (*raising his glass*) Here's to the beautiful darling. (*drinks*)

O'JIFFEY. Here's to the elegant creature. (*drinks*)

O'LIFFEY. The first time I saw her I said that woman must be Mrs. O'Liffey!

O'JIFFEY. I had no sooner beheld her than I booked her for Mrs. O'Jiffey.

O'LIFFEY. And yet I'm not a bit nearer carrying off the prize than I was.

O'JIFFEY. And I'm as far off the winning-post as ever. You're always in my way.

O'LIFFEY. And you're never out of mine! however, you remember our compact, the moment Miss Tempest decides which of us she prefers, we go out and fight for her.

O'JIFFEY. (*rising*) Exactly; and now suppose we take a stroll?

O'LIFFEY. (*rising*) With all my heart—come along. (*going up c., arm-in-arm.*)

Enter PHŒBE, hurriedly, c., (*she is dressed as a country girl, straw hat, cotton gown, &c.*)

PHŒBE. (R. c.) Oh, gentlemen! good gentlemen, do tell me, have you seen him?

O'LIFFEY. (L. c.) Seen who?

PHŒBE. Bobby!

O'JIFFEY. (l. c.) Who's Bobby?

PHŒBE. *My* Bobby, Bobby Grimes, old Farmer Grimes's son, a shortish chap, lives down at Sevenoaks, with curly red hair, he left our place last night, with a cast in his eye, and nobody can tell me nothing about him.

O'LIFFEY. Faith, no more can I.

PHŒBE. Then you be as big a fool as the rest on 'em.

O'LIFFEY. Ha! ha! ha! here's the waiter, you'd better ask him.

*Enter SHARP, r. 1 e.*

Here, you're wanted.

(*exeunt O'LIFFEY, and O'JIFFEY, c., to r.*

SHARP. What may you please to want, ma'am? any refreshment, cold chicken, pigeon pie, leg of lamb?

PHŒBE. Keep your legs to yourself, young man, I only want my Bobby.

SHARP. (*aside*) Bobby? a relation in the police, I suppose. (*aloud*) You see, ma'am, we have so many bobbies; do you happen to know his particular beat?

PHŒBE. (*aside*) Here's another fool—blest if they don't swarm in these parts. (*aloud, and quickly*) Do you happen to have a young man here called Bobby Grimes, just come from Sevenoaks? There, you can manage as much as that, can't ye?

SHARP. The Sevenoaks train isn't in yet.

PHŒBE. Ain't it; then I'll go back to the young 'uns, poor little dears—they're a bellowing after their mammy in fine style, I warrant—I left 'em with the old woman at the greengrocer's shop round the corner. You'll let me know if my Bobby comes, won't you?

SHARP. Certainly.

PHŒBE. Thankee, young man, you've a good heart, pity you be such a fool, it be indeed. (*exit, c., to r.*

SHARP. (*crossing to table sees decanter, l.*) Hallo! here's a drop of sherry left. (*pours out and drinks.*)

*Enter CUMMING, r. 1 e., carrying three portraits.*

CUMMING. (*seeing SHARP drinking*) I hope you like it. (*SHARP splutters out wine, nearly choking himself*) Well, you take it coolly I must say.

**SHARP.** (*drinking*) I take it as I can get it, sir.

**CUMMING.** Here, take these pictures and dust 'em. (*SHARP takes the pictures to table, R., one represents a young man in modern costume—the second, a military officer in regimentals—the third, a Swiss female peasant in national costume—the portraits are small half-lengths.*)

**SHARP.** (*dusting them*) Picked 'em up at a sale, sir?

**CUMMING.** (R.) No, there's a queer story about those pictures. A young fellow from Canterbury, an artist he called himself, ran up a bill here some time ago, and couldn't pay, so he left those pictures with me as security, with the understanding, that if he didn't redeem them in two months, I should be at liberty to dispose of them; the time's up to-day, and I mean to find a customer for them if I can.

**SHARP.** (L., *looking at pictures*) Lor, sir, only look! hang me if all the three faces ain't exactly alike!

**CUMMINGS.** Yes; there's a queer story about that; the young fellow told me he used to amuse himself by making sketches of another young fellow who lodged in the opposite house.

**SHARP.** But, sir, in this picture he's dressed up in woman's clothes. (*showing the portrait of the Swiss peasant.*)

**CUMMING.** Yes; it seems he had been to a Fancy dress ball the night before, and I suppose hadn't had time to take off his masquerading dress, before he was taken off himself; (*imitating action of sketching*) there now, you know the long and the short of it. Place the pictures by that table there, (*pointing to table, R.*) right side up, so that anybody can see them. (*SHARP places the pictures, the Swiss girl on chair, L. of table, R., the officer against leg of table, R. c., the private portrait against R. leg*) And now go about your work—come, bustle about.

(*exit SHARP, R. 1 E.*

*Enter Doctor JELLINE, c., he looks carefully about him, goes and looks off at different doors.*

**CUMMING.** (*aside, watching him in surprise*) What the deuce is the matter with the doctor this morning?

JELLICOE. (*brings CUMMING very mysteriously forward*) What have you done with it? Where have you put it too?

CUMMING. (R. C.) It! What?

JELLICOE. (L. C.) I've just looked into your little back parlour, and she's not there.

CUMMING. She! Who?

JELLICOE. (*in loud whisper*) The Swissess.

CUMMING. The what?

JELLICOE. Swissess. The female Swiss, or rather her portrait that I saw there yesterday.

CUMMING. Eh? Do you mean this? (*bringing down the portrait of the Swiss*)

JELLICOE. It's she. (*looks round mysteriously*) Listen! But first, this is a secret—a tremendous secret. I wouldn't have cousin Euphemia know anything about it for the world, she's so awfully jealous. By-the-bye, you don't know cousin Euphemia, do you?

CUMMING. No.

JELLICOE. Her gallant husband, Captain Compass, has lately died in his country's service, caught cold catching cod off the Mother Bank. When his disconsolate widow considers she has sufficiently lamented her "first" I've promised to be her "second."

CUMMING. Then what business have you with a Swissess, as you call her? Fie! fie! doctor!

JELLICOE. Hush! Suffice it that under the maddening influence of an extra half pint of sherry I was induced to attend the last fancy dress ball at Canterbury.

CUMMING. Eh, what's that? Fancy ball—Canterbury?

JELLICOE. Hush, not so loud. And there I first beheld my beautiful Swissess!

CUMMING. (*aside*) Ha, ha! Poor doctor, if he only knew.

JELLICOE. My "Ketly"—I call her my "Ketly"—and in my dreams I picture her to myself feeding her flocks. (*singing*) "On the margin of fair Zurich's waters, ya, hoo, hoo!" Now, I must have that portrait—you hear, *must* have it, at any cost! I'll give you seventeen and sixpence for it—there!

CUMMING. For such a work of art as this? No, no, another half-crown and its yours.

JELLICOE. (*giving sovereign*) There!

CUMMING. (*giving portrait*) There!

JELLICOE. (*looking tenderly at portrait*) My "Ketly!"

MRS. COMPASS. (*without c.*) Now cousin Jellicoe, where have you got to?

JELLICOE. Zounds, here's cousin Euphemia! What the deuce shall I do with my Swissess? I have it, I'll push it up my back, there's lots of room. (*hastily puts portrait up the back of his coat*) Does it show?

CUMMING. Not much.

*Enter Mrs. COMPASS, c., she has a rough pilot jacket on, and round tarpaulin hat, and carries a basket with a strap.*

MRS. C. Oh, here you are! a pretty starn chase you've led me.

JELLICOE. Yes, I only dropped in to — (to CUMMING) You're sure it doesn't show? (to MRS. COMPASS) I'm quite ready. (*suddenly to CUMMING*) It's slipping down, I'm sure it is.

MRS. C. Here, cousin, I'm not going to freight myself with this cargo of provisions any longer. (*holding out the basket to JELLICOE*) Stop a bit, just turn yourself round, and I'll sling it behind your back.

JELLICOE. (*quickly*) No, no, my back's full. I mean, give it me. (*she hangs it round his neck*)

MRS. C. Now, then, cousin, heave ahead.

JELLICOE. (*walking backwards*) Very well, then, this way. (*keeps both his hands behind his back*) Zounds! (*giving picture a push up*)

MRS. C. Well, if you prefer walking backwards like a crab.

JELLICOE. I do, it's a way I've got. (*backs out at door c. followed by Mrs. COMPASS laughing at him*)

CUMMING. Come, I've found a customer for one of the pictures, that's more than I expected.

*Enter JULIA TEMPEST L. 2 E.*

CUMMING. (*aside*) Miss Tempest, by Jove, I'd quite forgotten her letter.

JULIA. (L.) Has the postman been yet, Mr. Cumming?

CUMMING. Yes, ma'am, an hour ago—I mean five minutes, I was just coming to you with this letter. (*giving her a letter.*)

JULIA. (*aside*) From my lawyer at last. (*opens letter and reads*—CUMMING *dusts pictures, r.*) "Dear madam, I regret to say that all my efforts to trace the individual you are so anxious to discover, have been utterly fruitless, &c., &c." (*she seats herself and reads letter again, l.*, O'LIFFEY *looks in at door, r.* 2 E., *beckons CUMMING, gives him a note, points to JULIA, then cautiously retires*—*as soon as he is off O'JIFFEY enters from door, r.* 3 E., *beckons CUMMING, gives him note, points to JULIA and retires again*) Poor cousin Wimbledon, but I'll not despair of finding him yet, and restoring to him the fortune which justly belongs to him, for although his follies and extravagance so offended his poor Aunt Briggs that she bequeathed her fortune to me, her god-daughter, still, while a hope remains of discovering him, I'm resolved to look upon it only as a deposit.

CUMMING. Two letters, ma'am. (*gives them, then takes up portrait of officer to dust.*)

JULIA. (*opens notes and reads*) This is intolerable. (*crumples them up*) Daily, almost hourly, I am persecuted with the obtrusive civilities of two men—gentlemen, I presume they call themselves! If I were married, I should be protected from their offensive attentions, but one can't get a husband at a moment's notice. (*rises*) Unless indeed it were an *imaginary one*, that would act as a temporary scarecrow. (*sees CUMMING dusting portrait of officer*) The portrait of an officer, Mr. Cumming?

CUMMING. Yes, ma'am.

JULIA. Do you know the original?

CUMMING. Oh, no, ma'am, it's only just a —

JULIA. (*quickly*) A fancy sketch?

CUMMING. Yes, ma'am. (*aside*) A Fancy ball one.

JULIA. (*aside*) There can be no risk—yet how shall I— (*suddenly*) The fact is, Mr. Cumming, this portrait bears so wonderful a resemblance to my *husband*, Captain Tempest —

CUMMING. (*astonished*) Your husband, ma'am? I wasn't aware that —

JULIA. (L.) That I was married? Oh, yes! The reason which has hitherto rendered a temporary concealment of our marriage necessary no longer exists, as this letter informs me. And until my husband returns from India, it is but natural that I should wish to possess a portrait which so strangely, yet so faithfully recalls his dear image. (*aside*) I had no idea I could fib so well.

CUMMING. (*aside*) Here's another bit of luck! (*aloud*) Certainly, ma'am, and if you don't think a couple of guineas too much —

JULIA. Certainly not. (*aside*) If it only answers the purpose I intend it for, it would be cheap at double the amount. (*aloud*) May I trouble you to bring it to my apartment?

CUMMING. Certainly, ma'am. (*exit JULIA, door L. 2 E.*) Two of 'em gone. As I said before, I'm decidedly in luck. (*exit after her, L. 2 E.*

*Enter BOBBINS, c., followed by CHARLOTTE.*

BOBBINS. (R.) Now, my dear, come along! I wonder if the train from Sevenoaks is in yet?

CHARLOTTE. (L.) Uncle Bobbins, that Sevenoaks train seems to run strangely in your head, you've been talking of nothing else ever since we left Canterbury this morning. By the bye, perhaps you'll tell me why we did leave Canterbury, and in such a hurry too?

BOBBINS. To meet your intended husband, my dear.

CHARLOTTE. Oh, uncle.

BOBBINS. Yes, yes, I know what you mean, you're still thinking of that artist chap who, I'm told, used to ogle you as you served in the shop! A beggarly fellow without a sixpence, I'll be bound!

CHARLOTTE. I'll never, never marry anyone I don't love.

BOBBINS. Nonsense. My old friend Grimes and I have settled the matter between us to our entire satisfaction. Here's his letter. (*taking out letter and reading*) "Dear old Bobbins, I've broken the matter to my son Bobby, who kicked a little at first ——"

CHARLOTTE. I hope he'll keep on kicking.

BOBBINS. Silence! (*reads*) "However, he has at last consented to meet you and your niece at Tunbridge Wells to-morrow—" that's to-day! "on condition that I do not apprise you of his coming, from which I infer he wishes to judge of his intended bride without your knowing who he really is." The sly young dog! (*reads*) "However, in order to put you up to his little game, I have forwarded his portrait, which you will find directed to you at the railway station." Ha, ha, ha! a capital idea of old Grimes; but, by Jove! there's no time to lose—I must send for the portrait at once. (*calling*) Waiter!

SHARP. (*entering, R. 1 E.*) Yes, sir!

BOBBINS. Can you run down to the railway station for me?

SHARP. I dare say I can if I try, sir.

BOBBINS. You'll find a parcel there from Sevenoaks addressed to Mr. Bobbins—that's me; look alive, and I'll give you half-a-crown. (*SHARP runs out c., off R.*) Now, my dear, I vote for a bit of lunch.

CHARLOTTE. (*sobbing*) I can't eat anything.

BOBBINS. But I can; now go along.

CHARLOTTE. But uncle, dear—

BOBBINS. Go along, I say. (*pushes CHARLOTTE out, L. 3 E., loud laughter and shouts heard outside.*)

WAGGS. (*without, c.*) What are you laughing at? Perhaps you'll oblige me by telling me what you're laughing at. (*laugh repeated and shouts.* The end of a fishing rod is first seen beyond door, c., then WAGGS appears carrying it—he gets stuck in the door by his landing net, which is slung at his back. At last he effects an entrance—the rod is very long—he has also a fishing basket at his back, a minnow kettle in his hand, an umbrella and a camp stool under his arm, high pair of fishing boots, a large wideawake, and suit of shepherd's plaid—going to table

'B.) I'm not going to be laughed out of my day's fishing ; a day's fishing I came for, and a day's fishing I'll have, but I'll never come out with such an absurdly long rod again. In the first place, the chaps at the railway station wouldn't let me get into the train with it unless I took it to pieces ! Just as if I couldn't have held it out of the carriage window, and a deuced job it was—in fact I don't know which was the deucedest, taking it to pieces before I got in, or putting it together again after I got out, and then having to thread my way with it through the crowded streets was anything but a joke. If my top joint had had a sharp point to it I'm sure I should have run at least fifty people through the body with it between the station and here. Now to see if I've everything ready before I start. Where the deuce shall I put my rod ? I won't take it to pieces again, dashed if I do ! (*stands fishing rod against the table, then takes off his fishing basket and opens it*) Good gracious ! here's a pretty mess my fishing line's got into ; (*takes out a line, which is in a perfect web*) and yet it was warranted not to kink. If this is'n't a kink, I don't know a kink when I see a kink. (*throws line on table, and the rod falls on stage*) Bother the rod ! I do believe I've come away without my float. (*rummaging basket about*) No, here it is. (*produces a very large float*) I tried to get a bigger one, but couldn't. What's this ? (*takes out small folded paper*) I see, an extra bottom in case I should lose mine. Hallo ! where's my box of gentles ? (*rummaging basket again*) What the deuce has become of that box of gentles ? Oh, here it is. (*taking out a tin box and opening it*) No, that's worms, that is. I remember now, I put my gentles in my pocket along with the sandwiches ; here they are. (*taking out tin box from coat pocket*) I wonder if they are alive. They ain't a bit of use, unless they're alive—all alive, O ! (*trying to open the tin box*) How infernally tight they do make these boxes, to be sure. (*gives box a violent wrench and lid comes off, throwing the sand and gentles on the floor*) There go all the gentles on the floor, it'll take me a month to pick 'em up again. (*goes down on his knees and begins picking up gentles during the*

*following dialogue)* I shan't be sorry to get back to Canterbury again. Luckily, I have had lots of pianos to tune during my month's fishing excursion, so I shall be able to pay my debts and wait patiently till aunt Briggs dies and leaves me her money, poor old girl. Hallo, sir, where are you off to? (*making a long arm and picking up a gentle*) And there's old Bobbins' sweet pretty niece, I shan't be sorry to see her again. No you don't. (*making another long arm and picking up gentle*) I used to buy a pen'orth of pins of her regularly every morning in order to have a chat with her. I dare say she wondered what on earth I did with them all. Ah! would you! (*makes another long arm, &c.*) By the bye, I devoutly hope that young fellow who used to live in the second-floor opposite me, will have changed his quarters when I get back; the sole aim, object, and occupation of his existence seemed to be to stare at me with a pencil in one hand, and a sheet of paper in the other; there! (*getting up, puts things back into basket and picks up rod*) And now I'd better be off. (*turns, sees CHARLOTTE BOBBINS, who enters L. 3 E.*)

CHARLOTTE. (L., aside) The young man who used to buy such heaps of pins!

WAGGS. (*hurrying to her and running the point of the rod against her*) Beg pardon, lovely creature, behold me at your feet. (*kneels*)

CHARLOTTE. Get up this moment, young man!

WAGGS. Never! I love you! my name is Wimbledon Waggs—pianofortes tuned and repaired—twenty-five come Tuesday last—with a rich old aunt, whose nephew I happen to be! Will you have me?

CHARLOTTE. Hush! not so loud—Uncle Bobbins is here.

WAGGS. Where! ah! (*seeing BOBBINS, who enters, L. 3 E., hurries to him running the end of fishing-rod into his stomach*) Beg pardon—my name is Wimbledon Waggs—pianofortes tuned and repaired—twenty-five come Tuesday last—with a rich old aunt, whose nephew I happen to be. Will you have me? No, I don't mean that. (*picks up gentles.*)

BOBBINS. (*aside, c.*) Who's this young fellow, I

wonder? Eh! (*suddenly*) By Jove! if it should be Grimes, jun., from Sevenoaks. Why not. (*aside to CHARLOTTE*) Do you know him?

CHARLOTTE. (*quickly, l.*) Oh dear no, uncle, not I!

BOBBINS. What the deuce is he bobbing up and down there for? (*observing WAGGS picking up stray gentles, r., aside to CHARLOTTE*) It's my belief it's he! your intended—the youthful Grimes—hush! (*CHARLOTTE laughs aloud, in a knowing manner to WAGGS*) Oh! a piano-forte tuner, eh, Mr. Waggs? Why not that, as well as anything else, eh Mr. Waggs? ha! ha! ha!

WAGGS. (*aside*) What the deuce is he grinning about?

BOBBINS. Well, perhaps, you won't mind calling occasionally and tuning my niece's piano? Eh, Mr. Waggs? ha! ha! ha!

WAGGS. I shall be delighted. (*suddenly pushing BOBBINS aside, and picking up a gentle—BOBBINS stoops to to pick up some, they thump their heads together.*)

BOBBINS. Zounds, I say! (*aside*) If that fellow would only make haste back with the portrait I should soon know if Grimes it is, or Grimes it isn't, I'll run down to the station myself! (*aloud*) Well, we'll talk the matter over presently. Waggs, I shan't be long, come along, my dear. (*to CHARLOTTE*) Ha, ha, ha! sly dog! (*giving WAGGS a poke in the ribs and shaking his head at him knowingly, exits with CHARLOTTE c. to r.*)

WAGGS. What a queer old fellow! never mind, I shall be able to see my beautiful Bobbins now without ruining myself in pins!

*Enter CUMMING, l. 3 e.*

CUMMING. (*seeing WAGGS*) A strange gentleman. (*going to him*) What can I do for you, sir? (*WAGGS turns to him, CUMMING starts and looks at him intently*) Eh! no! it can't be! yes, it is!

WAGGS. (*very quickly*) Is it? well, having apparently settled that point to your satisfaction, perhaps you'll let me have something to eat.

CUMMING. Yes, sir. (*aside*) It's the original of the three portraits. Who the deuce would have thought of his turning up? (*looking again intently at WAGGS*) There's no mistake about it.

*Enter SHARP, running, c., carrying a picture, the same size as the others.*

SHARP. (c.) I've got the old gentleman's parcel, it turns out to be a picture after all. Hang me if it doesn't rain pictures here to-day. (*puts picture on chair L. of table, R., with its back to audience, turns and sees WAGGS close to him face to face*) Eh! no! it can't be. Yes, it is! (*looking intently at WAGGS.*)

WAGGS. (R.) Now he's at it!

SHARP. (c. aside to CUMMING) I say, sir, blest if it ain't the very identical.

CUMMING. (aside to him, L.) Hush!

SHARP. Look at his eyes, sir.

CUMMING. Hush!

SHARP. Twig his nose, sir.

WAGGS. (*very quickly*) When you're quite done, perhaps you'll condescend to let me have something to eat.

CUMMING. Yes, sir. Sharp, attend to the gentleman. (*aside*) He mustn't see his portrait, I'll put it away and sell it after he's gone. (*goes to chair and hastily snatches up portrait SHARP has just brought on without looking at it, then with another look of astonishment at WAGGS*) Well, if ever! (*exit c.*)

SHARP. (at door, R. 3 E.) This way, sir, if you'll step in here, sir, I'll wait on you in a minute, sir. (*opens door R. 3 E., then with another stare at WAGGS, hurries out at door L. 3 E.*)

WAGGS. (*following SHARP to door L.*) Well, of all the extraordinary proceedings. (*as he turns he finds himself face to face with JELLICOE who enters c.*)

JELLICOE. (starting and looking at him intently) Eh? no! it can't be! yes, it is!

WAGGS. (L.) Now he's at it! hark'ee, old gentleman.

JELLICOE. (R.) Hush! (*bringing WAGGS mysteriously down c., then looking tenderly at him*) Oh, my "Ketly, my Ketly!"

WAGGS. (*aside*) What does he mean by "my Ketly my Ketly?"

JELLICOE. (*in the same mysterious and tender tone*) I've

never forgotten you "my Ketly." I've carried your image in my heart, "my Ketly." I've never had it up my back, "my Ketly," and very uncomfortable it was "my Ketly."

WAGGS. (*aside*) He's a lunatic! I'd better humour him. (*aloud and in a soothing tone*) Dear, dear, have you though?

JELLICOE. But tell me, my Ketly, why this masculine attire so unbecoming to your sex?

WAGGS. (*rather alarmed*) Do you think so?

JELLICOE. Why not assume your national garments, my Ketly? that exquisite costume you used to wear. (*singing*) "On the margin of fair Zurich's waters." Yeo, hoo hoo!!!

WAGGS. Yes, yes. (*more alarmed and looking about*) I wonder where his keeper is!

MRS. COMPASS. (*without c.*) Now, cousin Jellicoe —

JELLICOE. I'm coming! (*hastily aside to WAGGS*) I must leave you now, my "Ketly," but we shall meet again! swear it, my Ketly! (*runs out, c., puts head in at window*) Here's my card—hush. (*gives card, blows a quantity of kisses at WAGGS and disappears.*)

WAGGS. (*staring after him*) Well, I've only met with three samples of the male species in this house yet, and out of the lot, two are slightly cracked and the other's a maniac.

(*exit R. 3 E.*)

*Enter BOBBINS, c. from R.*

BOBBINS. I've been down to the station and the waiter had just fetched the parcel away, he must have got back by this time; where the deuce can he have put young Grimes's portrait to? (*seeing the last of three portraits originally brought on by CUMMING which is leaning against leg of table, R. of table, R.*) Oh, here it is. (*takes it up and looks at it*) Ha, ha! I was right after all—I knew it was Grimes junior, here he is—eyes, nose, mouth, exact. (*replaces the picture*) Now I'm ready for him—I'll humour the joke just for the fun of the thing, ha, ha! I'll teach the young rascal to come masquerading here! (*crossing to L.*)

*Enter PHÆBE hurriedly, c., carrying a baby.*

PHÆBE. (*down R. C.*) You don't happen to know if he be come, do 'ee, sir?

BOBBINS. He! who?

PHÆBE. My Bobby—Bobby Grimes, from Sevenoaks.

BOBBINS. (*starting*) Grimes of Sevenoaks!

PHÆBE. Yes, sir. (*speaking to baby*) Don't 'ee cry, darling; daddy'll soon be here.

BOBBINS. Daddy!

PHÆBE. Yes, sir; there be three on 'em, all boys, sir—Jemmy, Tommy, and little Jackey. This be our little Jackey, sir.

BOBBINS. Our little Jackey! *whose* little Jackey?

PHÆBE. Bobby's and mine.

BOBBINS. (*aside*) Here's a stupendous discovery!

PHÆBE. We've been man and wife more than five years—on the sly, mind 'ee; but I don't care who knows it now, 'cause everybody says Bobby's going a courting some one else—some fine stuck up Miss down at Canterbury.

BOBBINS. (*shouting*) Never!

PHÆBE. Thank'ee, sir—say it again, sir.

BOBBINS. Never—never shall my niece set eyes upon the fellow again!

PHÆBE. Your niece, sir?

BOBBINS. Yes, now listen to me. Your Bobby's here—I've seen your Bobby, and you shall have your Bobby—leave everything to me, and now hand me over your offspring.

PHÆBE. My what?

BOBBINS. (*shouting*) Your progeny—the baby!

PHÆBE. Lor, sir!

BOBBINS. (*shouting*) Hand me over the baby, I say!

(*taking child away from PHÆBE*) I'll rather astonish his weak mind.

PHÆBE. Whose? Baby's?

BOBBINS. (*shouting*) Bobby's! now go along—when I want you I'll call you. Now go along.

PHÆBE. Please to take care of the baby. (*exit c.*)

BOBBINS. Now, Mr. Bobby Grimes, alias Waggs, I'm ready for you. (*hides child behind him.*)

WAGGS. (*entering, r. 3 e.*) Come, I feel all the better for my lunch.

CHARLOTTE. (*entering at c.*) Oh, here you are, uncle.

BOBBINS. (*turning round and seeing WAGGS, who has taken CHARLOTTE's hand, and is kissing it*) Ah, would you! (*seizes CHARLOTTE by the arm, and drags her down, WAGGS pulls her the other way—at last BOBBINS pulls her over to l.*) Now Mr. Waggs—I repeat Waggs! I say it again, Waggs—suppose we four have a little conversation. I repeat—suppose we four have a little quiet conversation. (*shouting.*)

WAGGS. (*looking about him*) We four? you mean us three.

BOBBINS. Four!

WAGGS. Three!

BOBBINS. (*vociferating*) Four! Do you call this nothing! (*holding the child's face towards him*) What do you say to this?

WAGGS. (*quietly, r.*) Well, I've no hesitation whatever in saying it's somebody's kid.

BOBBINS. (*c.*) Somebody's kid! He actually doesn't know his own little Jackey!

WAGGS. My little Jackey! I never had a little Jackey.

BOBBINS. (*satirically*) Of course not, nor a little Jemmy, eh—nor a little Tommy?

WAGGS. Never!

BOBBINS. Silence! unnatural parent. In a word, she's here.

WAGGS. She? who?

BOBBINS. Their mother!

WAGGS. What's that to me?

BOBBINS. What's your wife to you?

WAGGS. My wife?

BOBBINS. Yes, your lawful wedded wife, Mr. Bobby Grimes!

WAGGS. (*aside*) Here's another lunatic! (*aloud*) I tell you once more my name's Waggs.

BOBBINS. (*shouting*) Grimes!

WAGGS. (*shouting*) Waggs!

BOBBINS. Grimes! (*crosses and takes up picture from leg of table r., holds it before him*) There, what do you say now?

WAGGS. My portrait, by Jupiter!

BOBBINS. I don't know who its by. So you confess it do you! Fie, fie, Grimes!

WAGGS. (*shouting*) Waggs!

BOBBINS. Grimes! Here, take your little Jackey, take him I say (*throws child into WAGGS's arms*) and now go back to Sevenoaks at once. Throw yourself, with your wife, your Tommy, and your little Jackey in a lump at the feet of your aged sire and sue for pardon. (*taking CHARLOTTE by arm*)

WAGGS. But, confound it—will you — (advancing)

BOBBINS. (*motioning him off*, Back sir! Backer still! (*hurries out L. 3 E. dragging CHARLOTTE after him, slamming door in WAGGS's face, who has child in his arms, whose head is caught in door—child cries*))

WAGGS. Hollo, stop! Oh, the child's head! This can't be a public house, it must be a private lunatic asylum. What the deuce can I do with this dreadfu! child. (*child cries*) Hush! hushaby baby on the tree top—cathee, cathee—ride a cock horse (*walking about*) Don't kick up such a row. (*shakes child violently, L.* PHŒBE runs in, c., with two little boys—sees WAGGS, whose back is towards her, d., tossing up the child.)

PHŒBE. There be daddy. (*the two little boys run to WAGGS, and cling to his coat tails calling out "Daddy, daddy!"*)

WAGGS. Hollo! Zounds, keep off! (*turns round.*)

PHŒBE. (*looking at WAGGS.*) Eh! ah—no—it isn't!

WAGGS. (*children run back to PHŒBE*) Now she's at it.

PHŒBE. It isn't you!

WAGGS. She says it isn't me!

PHŒBE. You're not my Bobby.

SHARP. (*enters running, c.*) Where's Mr. Bobbins? I want Mr. Bobbins.

WAGGS. (*L., shouting.*) So do I. Bobbins, you're wanted.

SHARP. (*c.*) Here's a letter for him, just come from Sevenoaks.

PHŒBE. Sevenoaks! (*snatches letter from SHARP*) It's Bobby's writing. (*tears open letter.*)

SHARP. Hollo, young woman!

PHŒBE. (*reading letter*) "Being provided with a wife and three youngsters already, I can't marry your niece." There's your letter, young man. (*gives letter back to SHARP*) And now I'm off to Sevenoaks—come along, young 'uns. (*taking the two little boys by the hand and running out with them, c.*)

WAGGS. Hollo! stop, young woman, you've forgot your little Jackey. (*running up c. and bawling*) Come back for your little Jackey. Ah, there's old Bobbins. (*looking off, r., at back*) Hollo! he's got his carpet bag under one arm, and his niece under the other. Here, Bobbins, stop! (*shouting, then throws child to SHARP, who catches it—WAGGS runs off, c., shouting*) Here Mr. Bobbins! Mr. Bobbins!

SHARP. Hollo! I say! Come back, will you? (*runs up at back*) Zounds! how am I to give Mr. Bobbins, his letter.

*Enter O'LIFFEY, r. 2 e.*

O'LIFFEY. Where the deuce is the landlord—I wonder if he has delivered my letter.

SHARP. (*turns, sees O'LIFFEY*) Here's a parcel for you, sir. (*puts child into O'LIFFEY's arms, and runs off, c.*)

O'LIFFEY. Hollo! Zounds and the devil! (*runs up c.*)

*Enter O'JIFFEY, r. 3 e.*

O'JIFFEY. I'd like to know if the lovely Miss Tempest has received my tender epistle?

O'LIFFEY. (*seeing him*) Here's a parcel for you. (*pushes child into his arms and runs off, c.*)

O'JIFFEY. Eh! stop! (*runs up c. after him.*)

*Enter CUMMING, r. 1 e., (with tray full of articles to break.)*

CUMMING. What's all this noise about?

O'JIFFEY. Here's a parcel for you. (*throws child on to tray smashing things, and runs out, c.*)

CUMMING. Stop him! stop him! (*rushes out, c.*)

*Enter JULIA, l. 2 e., carrying the portrait of the officer.*

JULIA. No one here? Now then to try the effect of "my husband's portrait." Ha! ha! it will be hard indeed

if it does not put an end to the attentions of my two Irish admirers. Luckily, as it is only a fancy portrait, there is no danger of the original presenting himself. (*places portrait over fireplace, R.*) There.

*Enter WAGGS, c., hurriedly.*

WAGGS. (l. c.) Wheugh! I can't find Bobbins

JULIA. (*turning round and finding herself face to face with WAGGS—looks intently at him then at the portrait, then at WAGGS again*) Eh? no! it can't be! yes it is.

WAGGS. (*aside, l. c.*) Now she's at it.

JULIA. (*aside, r.*) The original of "my husband's portrait." (*looking again at WAGGS*) Yes, eyes, nose and mouth exact. (*suddenly seizing WAGGS's arm*) Oh, sir! leave the house this instant—fly! begone! for my sake! for yours!

WAGGS. (*aside*) Here's another lunatic. (*aloud*) But my dear young lady —

JULIA. Yes, yes, I'll explain everything! But go, go —ah! (*seeing O'JIFFEY and O'LIFFEY entering at back*) Too late! (*aside to him*) Agree to all I say—don't contradict me, or I am lost, hush!

O'LIFFEY. Here's a pretty discovery! She's married after all!

O'JIFFEY. Actually got a husband! (*seeing the portrait on mantelpiece, r.*) Oh! by the powers, this must be the husband's portrait. (*as they turn they see WAGGS and JULIA, l., they both look intently at him. JULIA is leaning against his back, l., he is facing towards r., she l.*)

O'JIFFEY. }  
and      } Eh? no! it can't be! yes it is!  
O'LIFFEY. }

WAGGS. (*aside*) Two more lunatics!

JULIA. (*with a look of intention at WAGGS*) Gentlemen, allow me to present to you my husband, Captain Tempest.

WAGGS. (l. c.) Eh? Poo, poo!

JULIA. (*l., with intention again*) Just returned from India?

O'LIFFEY. (r. c.) Bengal?

WAGGS. (*bothered*) Umph?

O'JIFFEY. (r.) Or Madras?

JULIA. (*quickly*) Bombay!

WAGGS. Yes, of course—Bumbay.

O'LIFFEY. *Bom!*

WAGGS. I said bum, I mean *bom*.

O'LIFFEY. (*walking up to him*) Hark'ee, captain, I'm sorry for you, but I love that lady.

O'JIFFEY. (*walking up to him*) I doat on that lady.

O'LIFFEY. (*repeating business*) I adore that lady!

O'JIFFEY. (*repeating business*) I idolize that lady!

WAGGS. (*quickly*) Well, what's that to me? No! (*seeing another imploring look from JULIA*) I don't mean that—you love my wife! You adore the faithful partner of my bosom! You would tear us asunder? Never! (*clasping JULIA in his arms*) I repeat, never! (*hugging her again*) I say it again, never! (*embracing her again—aside*) I rather like this!

*Enter BOBBINS and CHARLOTTE c., down L.*

BOBBINS. (L.) Hollo? What do I see?

O'LIFFEY. (R.) Captain Tempest embracing his wife.

BOBBINS. Captain Tempest, pooh—you mean Grimes, of Sevenoaks! Oh, you good-for-nothing profligate, you! Go to your Phœbe, sir—go to the mother of your three little ones, sir. (*pulling WAGGS away.*)

*Enter JELLICOE, hurriedly, c.*

JELLICOE. Ah! my Ketly in danger. (*rushes down and seizing BOBBINS by collar*) Unhand her, ruffian! (*throws him over to R., then embracing WAGGS.*)

BOBBINS. (L.) Her? Who?

JELLICOE. (L. C.) My Ketly!

BOBBINS. (*shouting*) Grimes!

O'LIFFEY. }  
and      } (*together, R., shouting*) Tempest!

O'JIFFEY. }  
          } (*shouting*) Ketly!

O'JIFFEY. (*shouting*) Tempest!

BOBBINS. (*very loud*) Gr-imes!

WAGGS. (*shouting, c.*) Go it! Ha! ha!

SHARP. (*running in, c.—to BOBBINS*) Oh, I've found you at last. Here's a letter for you from Sevenoaks.

BOBBINS. Sevenoaks. (*opens letter—reads*) Eh! what? (*to WAGGS*) Then you're not Grimes after all—and if you're not Grimes after all, who the devil are you after all?

WAGGS. Well, really I've been so many people that I'm not quite sure who I am, but to the best of my belief, my name's Wimbledon Waggs, (*JULIA starts*) pianofortes tuned and repaired, twenty-five come Tuesday last, with a rich old aunt whose nephew I happen to be!

SHARP. (L. C.) Then, Mr. Waggs, here's a telegraph message for you, just come from Canterbury.

WAGGS. (*opening it*) What's this? "Aunt Betsy dead." Huzza! no, I don't mean that, poor old girl! (*taking out handkerchief and wiping his eyes*.)

BOBBINS. And you step into her money, then my niece is yours—bless you. (*joins their hands*.)

WAGGS. Here's something else—hollo! what's this? (*reading*) "Left all her money to your cousin Julia."

BOBBINS. (*suddenly*) Then you don't step into her money? then my niece is not yours, and I don't bless you. (*dragging CHARLOTTE away to L.*)

JULIA. (R. C.) One moment! I am cousin Julia.

WAGGS. (C.) You?

JULIA. Yes, and now that I have succeeded in finding you, cousin Wimbledon, I restore to you aunt Betsy's fortune which is justly yours.

BOBBINS. Then you do step into the money, then my niece is yours, and I bless you again. (*joining their hands*) But what about the portraits—why did you have three of them taken in different disguises?

SHARP. (*coming down L. C.*) I can explain all that.

WAGGS. Then I wish you would—all I know is that I've lost my day's fishing! No, I haven't! on the contrary I think you'll agree with me, (*taking CHARLOTTE's hand*) that I've had very fair sport. I've caught a wife—I've landed a fortune, and if I could only hope to secure your approval, that will indeed be the greatest catch in all our "DAY'S FISHING."

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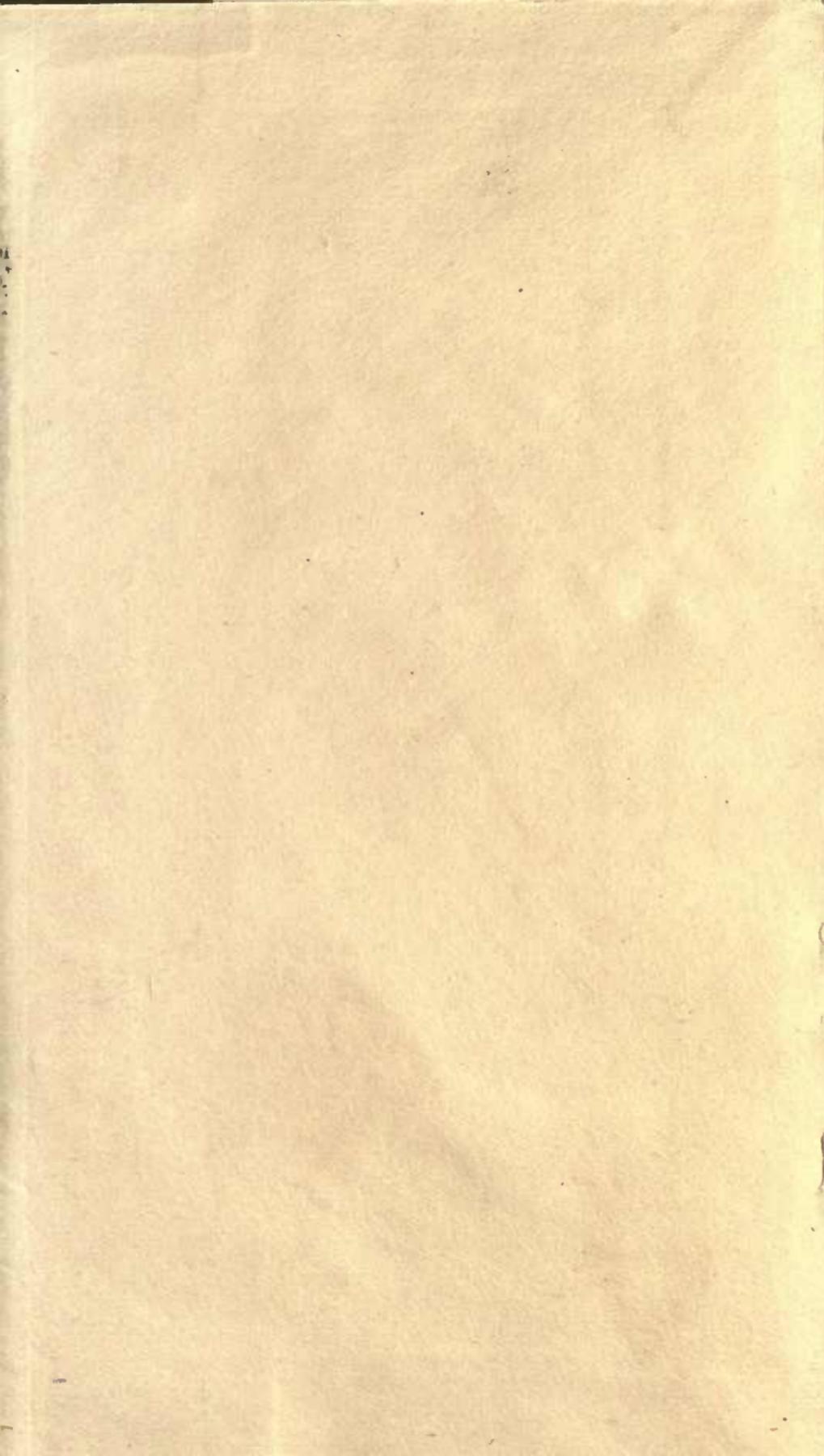
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